

MEL BAY PRESENTS

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# Barrios in Tablature

## VOLUME ONE



*Edited by Rico Stover*

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# El Sueño de la Muñequita

Tempo di valse lento  
Ben marcato il canto

Agustín Barrios Mangoré

Ben marcato il canto

CVII

Agustín Barrios Mangoré

Ben marcato il canto

CVII

Agustín Barrios Mangoré

slide

2

♢II

System 1 (Measures 1-5): Treble clef notation with notes and fingerings (0, 1, 2, 3, 4). Bass staff tablature for T, A, B strings.

♢I

System 2 (Measures 6-10): Treble clef notation with notes and fingerings (0, 1, 2, 3, 4). Bass staff tablature for T, A, B strings.

harm. 8va

System 3 (Measures 11-15): Treble clef notation with notes and fingerings (0, 1, 2, 3, 4). Bass staff tablature for T, A, B strings.

♢II

System 4 (Measures 16-20): Treble clef notation with notes and fingerings (0, 1, 2, 3, 4). Bass staff tablature for T, A, B strings.

harm. 8va

CII

morendo y rallentando a la 2a volta

D.S.

2

There is a charming story behind this piece. Barrios visited the home of an admirer and, upon entering, noticed a little girl cradling her dolly, gently rocking it "to sleep". Mangoré proceeded forward into the house. He had just bought a new pair of shoes and they were very "squeaky", making a lot of noise with every step he took. Looking up, the little girl admonished him, "Shh! Señor, or you will wake my dolly!" The innocence and complete sincerity of the child touched him deeply and he replied, procuring a guitar, "I will play a soft melody to wake up your dolly gently." The result: what I consider one of his "minor masterpieces" — *The Sleep of the Little Doll* — deceptively simple but profoundly expressive. Mangoré first played this piece in Costa Rica in 1933. He played the artificial harmonics in the second section with the index finger and thumb of his right hand.



# Minueto en La

Agustín Barrios Mangoré

The first system of musical notation for 'Minueto en La' consists of a treble clef staff and a guitar tablature staff. The treble staff is in 3/4 time and contains a melody with various accidentals and fingerings. The guitar tablature staff shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings. The first measure of the treble staff is marked with a repeat sign and a first ending bracket.

The second system of musical notation for 'Minueto en La' continues the melody and guitar accompaniment. It includes a treble staff with a melody and a guitar tablature staff. The treble staff features a measure with a circled '5' and a measure with a circled '2'. The guitar tablature staff shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings. The first measure of the treble staff is marked with a circled '5'.

The third system of musical notation for 'Minueto en La' includes a treble staff and a guitar tablature staff. The treble staff features a measure with a circled '5' and a measure with a circled '2'. The guitar tablature staff shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings. The first measure of the treble staff is marked with a circled '5'.

The fourth system of musical notation for 'Minueto en La' includes a treble staff and a guitar tablature staff. The treble staff features a measure with a circled '5' and a measure with a circled '2'. The guitar tablature staff shows fret numbers for the Treble (T), Alto (A), and Bass (B) strings. The first measure of the treble staff is marked with a circled '5'.



The musical score is written for guitar in e minor (three sharps: F#, C#, G#). It consists of three systems of music, each with a treble staff and a bass staff. Fingerings are indicated by numbers 1-4 and 0 (open string). Chords are labeled with Roman numerals: CII, CII, CII tr, CIV, CIV tr, CVII, and CIX. Trills are marked with 'trill' and a trill symbol. The piece concludes with a double bar line and the instruction 'D.C. to Fine'.

Barrios wrote music in these forms: preludes, studies, theme and variations, waltzes, rondos, medleys, plus his extended through composed pieces (examples: *Un Sueño en la Floresta*, *La Catedral*, *Pericón*). He played minuets by Beethoven, Bufaleti, Paderewsky, Sor and Tárrega. He also created 6 original minuets: two in A major, one in B major, E major and C major, plus one in D (known by reference only). This *Minueto en La* was probably written in 1923 and is dedicated to Carlos Trápani, a good friend who owned a large music store in Montevideo, Uruguay.

The following *Preludio* in e minor is an ebullient and rollicking little exercise which requires steady control in playing fluidly with *legato*. This piece was written in Guatemala in 1939, when Barrios was enroute to Mexico City for what would be his last frustrated attempt at a concert tour.



# Preludio in E Minor

Allegro

♩ X    ♩ VIII    ♩ VII    ♩ V    ♩ III

Agustín Barrios Mangoré

12 12 12 11 10 10 8 8 9 7 7 7 5 5 5 4 3 3 2 1 2 0 0 0

1 4 2 3 2 4 1 3 2 2 4 1 3 2 0 4 1 2 4 1 2 3 1 3

8 10 9 10 9 10 8 9 9 12 9 11 12 10 0 10 7 8 10 7 8 9 7 9



First system of musical notation. Treble staff: Melodic line with fingerings (0, 2, 1, 4, 4, 1, 2, 4, 1, 3, 4, 0, 2, 1, 3, 2, 4). A circled '3' is above the 8th measure. Guitar staff: Treble (T) 0 0 8 7 10 5 2 3 5 2 4 5; Alto (A) 10; Bass (B) 10.

CII

Second system of musical notation, labeled CII. Treble staff: Melodic line with fingerings (3, 1, 1, 2, 1, 3, 0, 0, 0, 3, 0, 0, 0, 0, 0, 0). Guitar staff: Treble (T) 4 2 2 3 2 3 2 1 0 1 3 2 0 0 0 0; Alto (A) 4 2 2 3 2 3 2 1 0 1 3 2 0 0 0 0; Bass (B) 4 2 2 3 2 3 2 1 0 1 3 2 0 0 0 0.

CII CIII

Third system of musical notation, labeled CII and CIII. Treble staff: Melodic line with fingerings (1, 0, 1, 4, 0, 1, 1, 2, 3, 4, 0, 0, 1, 0, 0, 0). Guitar staff: Treble (T) 1 0 2 4 0 3 3 2 0 0; Alto (A) 1 0 3 4 5 1 2 2 0 0 1; Bass (B) 0 2 3 4 5 1 2 2 0 0 1.

CII

Fourth system of musical notation, labeled CII. Treble staff: Melodic line with fingerings (1, 0, 4, 0, 1, 0, 2, 4, 1, 1, 4, 4, 3). Guitar staff: Treble (T) 0 3 0 1 0 0 3 5 2 4 5; Alto (A) 2 3 0 0 2 4 5; Bass (B) 3 2 0 3 2 2 0.



# Gavota al Estilo Antiguo

Agustín Barrios Mangoré

Moderato

♢IV      ♢VII      CIX      CVI

CIV      CIV

1 CII      2 CII

② ♢VII      ③ ♢II      ♢V      ♢VII      ♢X      ②

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B



♯ VII

slide

T	7	7	5	6	3	3	7	7	8	8	3	3	2	2	0
A	7	7	5	6	4				7	9	6	5	3	2	0
B	7	7	5	6	5				7	9	6	5	3	2	0

♯ CII

slide

T	3	3	3	2	3	3	2	3	3	0	0	0	0	0	3	7	8	0
A	3	3	3	2	3	3	2	3	3	0	0	0	0	0	3	7	8	0
B	0	1	2		4	4	4	4	4	0	0	1	2	3	0			

♯ CII

T	3	4	2	3	0	5	7	5	7	4	4	2	4	2	4	0	0	1	1
A	4	4	2	3	0	5	7	5	7	4	4	2	4	2	4	0	0	1	1
B	2	2	2		2	7	7	7	7	6	4	4	4	4	4	2	0	0	1

T	0	7	0	7	3	3	5	5	2	2	3	3
A	2	2	3	3	4	6	6	6	2	2	3	3
B	4	3			2		6		2		4	



CII

T  
A  
B

CVII

ΦII

T  
A  
B

CII

CVII

CIV

CII

T  
A  
B

ΦVII

slide

T  
A  
B



The image shows a musical score for guitar, consisting of a treble clef staff and a bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. The bass staff is labeled with 'T', 'A', and 'B' on the left side, indicating the fret numbers for the strings. The score includes various musical notations such as chords, accidentals, and fingerings. The bass staff is labeled with 'T', 'A', and 'B' on the left side, indicating the fret numbers for the strings. The score includes various musical notations such as chords, accidentals, and fingerings.

[illegible][illegible]

The image displays a musical score for a piece titled "Gavota al Estilo Antiguo". The top staff is a standard musical notation in treble clef, featuring a key signature of two sharps (F# and C#). It includes guitar-specific notation such as natural harmonics (indicated by a circle with a number inside) and fretted notes. Above the staff, three guitar chords are labeled: CIV, CIV, and CII. The bottom staff is a guitar tablature with five lines, labeled T (treble), A (middle), and B (bass) on the left. It contains numerical fret numbers for each string across four measures.

**Guitar Chords:**

- CIV:** F#4, C#3, F#2, C#1
- CIV:** F#4, C#3, F#2, C#1
- CII:** F#4, C#3, F#2, C#1

**Guitar Tablature:**

Measure	T (Treble)	A (Middle)	B (Bass)
1	4	4	8
2	4	4	6
3	4	2	4
4	4	2	4

This delightful *Gavota al Estilo Antiguo* (*Gavotte in the Old Style*) was written in August of 1941 in San Salvador. It is indeed a *gavotte* with the accent falling on the third beat. He undoubtedly wrote it for his students to play as it is not extremely difficult and quite enjoyable, exhibiting that "harmonic singing" quality so prevalent in his music.



# Medallón Antiguo

Agustín Barrios Mangoré

Andante

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a repeat sign followed by a series of chords and single notes, with fingerings indicated by numbers 1, 2, 3, 4, and 0. The bottom staff is a guitar tablature with six lines, showing fret numbers (0, 2, 3, 4, 5) and a double bar line.

Second system of musical notation. The top staff continues the melody with various chords and fingerings. The bottom staff shows the corresponding guitar fret positions, including natural harmonics (Nat. harm.) and specific fret numbers like 2, 3, 4, 5, 6, 7, and 8.

Third system of musical notation. The top staff features more complex chords and fingerings, including a section marked 'harm.' with a diamond symbol. The bottom staff includes fret numbers and natural harmonics, with specific frets like 12, 19, and 20 indicated.

Fourth system of musical notation. The top staff shows a sequence of chords and notes, with a section marked 'CII' and a '1' over a circle. The bottom staff continues the guitar tablature with fret numbers and a double bar line.

CVII

ΦV

ΦIV

T 7 6 7 7 9 10 7 10 10 7 7 5 5 9 5 4 5 5 7

A 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

B 7 5 9 9 5 5 4 4 4 4 4 4 4 4 4 4 4 4 4

CII

ΦI

ΦI

T 5 3 2 0 2 2 3 0 0 0 0 2 3 0 0 0

A 2 4 5 3 1 2 2 2 2 2 1 1 2 2 2

B 2 4 5 4 0 2 3 2 4 0 3 3 2 3 3

T 0 3 4 3 6 3 4 0 2 0 4 7 5 4 7 5 4 2 5 3 2 2

A 3 4 3 6 3 4 0 2 0 4 7 5 4 7 5 4 2 5 3 2 2

B 2 4 3 6 3 4 0 2 0 4 7 5 4 7 5 4 2 5 3 2 2

CII

CII

T 4 2 0 0 4 4 4 4 2 0 3 2 0 2 4 0 2 4

A 4 3 4 4 4 4 4 4 1 2 0 3 2 1 2 1 2

B 4 2 1 2 4 4 4 4 0 2 2 2 2 2 2 2 2 2



Created in Brazil circa 1919, this work was dedicated to an opera singer Barrios fell in love with in Rio. The first three notes of this piece are from a song by Pergolesi that she reputedly sang. The *Medallón Antiguo* (Old Medallion) refers to a piece of jewelry she habitually wore which Barrios would find some pretext to fondle upon their meeting public, and in the process, succeed in touching his beloved without anyone realizing it!

This work requires maximum *legato* taking care to connect all the voices horizontally, much like a *pavana* from the 16th century. In fact, Barrios subtitled this piece, "En la manera de los antiguos vihuelistas" ("In the style of the ancient vihuela players").

# Dinora

Agustín Barrios Mangoré

CVII

CVII

CVII

CI

CII

tr

trill

1 2

CII

CII

CII



Musical score for "The Rose Tree" featuring a piano and a tuba/bass line. The piano part includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody with a repeat sign and a first/second ending. The tuba/bass part is in bass clef and includes fingerings. The score concludes with a "DS to Trio" instruction.

**Trio**

CV

harm. 8va

harm. 8va

②

A.H. 8va

A.H. 8va

slide

TAB

CV

②

CI

CII

slide

slide

T 8 7 7 0 2 3 1 1 6 5 5 4 2 5 3

A 5 7 7 8 3 3 3 3 3 3 2 3 2

B 9 2 1 0 4 3 2

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the guitar and bass parts. The guitar part features a solo with harmonics and a slide. The bass part includes a solo with a slide. The second system shows the guitar and bass parts. The guitar part features a solo with harmonics and a slide. The bass part includes a solo with a slide.

Barrios composed this piece in 1939, just before he departed Costa Rica after being there for nearly a year. He had many good friends in San José, among them the architect-painter Francisco "Chisco" Salazar, who studied guitar with him. An architect friend of Chisco's was Walter Bolandi who, together with his daughter Dinora, also studied guitar with Mangoré. The handwritten manuscript carries this dedication:

*"To the intelligent and dear child Dinora, beloved daughter of my unforgettable friend Don Walter Bolandi, in testimony of my sincere affection."*

*San José, Costa Rica, July 12, 1939*





C III

1 2 3 1 1    1 3 2 1 1    4 1 2 3 4

③ ④ ⑤

T 4 3 4 3  
A 3 5 3 3  
B 3 3

C III                      CI

3 4 1 1 3    3 4 1 1 3

T 5 3 5 3    3 1 3 1  
A 3 5 3 5    3 3 3 3  
B 3 5 3 5    3 3 3 3

2 1 0 0 2    0 4 0 0 0

T 1 1  
A 0 0  
B 3 2 2 2

CI

0 4 3 2 0    3 4 2 4 3    1 4 1 1 1

T 3 2 3    3 1 3 1  
A 0 3 0 3    1 1 1 1  
B 0 0    1 3 1 1



CI

1 4 1 1 1 3 4 2 1 3

T  
A  
B

CVI

2 4 3 1 2 1 4 3 1 1 4

T  
A  
B

2 4 3 1 2 3 2 3 2 3 2 3 2 3 2 3

T  
A  
B

CVIII

2 1 4 1 2 4 4 1 1 1 4

T  
A  
B

**C VIII**

1 ⑤ 2 ⑤

T A B

**CVI** **CI**

1 ⑤ 3 ⑤

T A B

slide (3)

**CIII**

1 ⑤

T A B

**CV**

1 ⑤ ③ ⑤ ③ ⑤ ③ ⑤

T A B



# Maxixe

Agustín Barrios Mangoré

The musical score for "Maxixe" is presented in four systems, each with a guitar staff (treble clef) and a bass staff (bass clef). The key signature is two sharps (F# and C#), and the time signature is 2/4.

**System 1:** The guitar staff begins with a  $\Phi$ II marking. The bass staff has fret numbers 0, 2, 4, 2, 2, 3, 1, 2, 0, 3, 1, 2. A double bar line separates the first two measures from the next two.

**System 2:** The guitar staff has a CV marking. The bass staff includes a "slide" instruction over the 2nd and 5th frets. Fret numbers include 9, 7, 10, 7, 0, 2, 5, 7, 6, 7, 6, 5, 7, 0, 0, 4, 7, 0, 0.

**System 3:** The guitar staff has CIV and CII markings. The bass staff includes a "slide" instruction and a circled 6. Fret numbers include 9, 7, 10, 7, 0, 2, 5, 7, 6, 7, 4, 2, 0, 5, 6, 6, 3, 4, 5, 3, 4, 4, 5, 4, 3.

**System 4:** The guitar staff has three  $\Phi$ II markings. The bass staff has fret numbers 2, 3, 2, 2, 2, 0, 1, 0, 2, 2, 4, 0, 2, 4, 0, 12, 9, 10, 0, 3, 2, 2, 2.

The image displays a page of guitar sheet music for the song "The Wind" by The Beatles. The music is written in standard notation on a treble clef staff and accompanied by guitar tablature on a six-line staff. The key signature is D major (two sharps), and the time signature is 4/4. The piece is divided into four systems, each with a treble clef staff and a corresponding guitar tablature staff. The first system includes a key signature change from D major to D minor (three sharps) and back to D major. The second system features a key signature change to E major (four sharps). The third system includes a key signature change to E minor (three sharps) and back to E major. The fourth system includes a key signature change to E minor and back to E major. The piece concludes with a final chord in E major. Various guitar techniques are indicated, including bends, slides, and double stops, marked with slurs, ties, and specific fingering numbers.



The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part on a treble clef staff and a bass part on a bass clef staff. The guitar part features various musical notations, including eighth notes, quarter notes, and rests, with fingerings indicated by numbers 1-4. The bass part includes a tablature section with fret numbers (12, 10, 9, 12, 10, 9, 12, 10, 7, 5, 6, 7, 0, 0) and a corresponding musical notation section. The score is divided into three measures, with a key signature of one sharp (F#) and a 4/4 time signature.

A musical score for guitar solo. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various notes, rests, and fingerings (1, 2, 3, 4). There are also some double bar lines and slurs. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a bass line with numbers indicating fret positions (0, 2, 3, 4, 5, 6, 7). A "slide" instruction is written above the first few notes of the bass line. The piece ends with a double bar line and a "CII" marking.

The musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains five measures of music, each labeled with a Roman numeral and a letter: ♯II, CII, CIV, CVI, and CII. The bottom staff is a guitar tablature (TAB) corresponding to the melody above it, with fret numbers written below the strings.

CVII CII CII CIV CIV CIV

TAB

CVI CII CIV CII

TAB



First system of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a guitar tablature with six lines labeled T, A, B, and four lines of fret numbers. The notation includes eighth notes, quarter notes, and sixteenth notes, with some notes beamed together. The tablature shows fret numbers 0, 1, 2, 4, and 5.

Second system of musical notation. The top staff continues the melody with eighth and quarter notes. The bottom staff shows fret numbers 0, 1, 2, 4, and 5. The notation includes eighth notes, quarter notes, and sixteenth notes, with some notes beamed together.

Third system of musical notation, labeled "CII". The top staff continues the melody with eighth and quarter notes. The bottom staff shows fret numbers 0, 1, 2, 3, 4, and 5. The notation includes eighth notes, quarter notes, and sixteenth notes, with some notes beamed together.

Fourth system of musical notation. The top staff continues the melody with eighth and quarter notes. The bottom staff shows fret numbers 0, 1, 2, 3, 4, and 5. The notation includes eighth notes, quarter notes, and sixteenth notes, with some notes beamed together.

CIV

1  $\Phi$ IV CV CIV

2  $\Phi$ IV CV CIV CII CIV

$\Phi$ IV CII  $\Phi$ IV

D.S. to  $\Phi$

$\Phi$  CV

Fine

*Maxixe* (pronounced mah-shee-shey) is a Brazilian dance based on the rhythmic cell of a dotted eighth note followed by a sixteenth. This piece was recorded by Barrios in 1928 but he did not play this work in concert to any great degree. It is one of his best pieces and should be played at a moderately fast tempo.

The work that follows — *Las Abejas* (*The Bees*) — is one of Barrios' innovative arpeggio studies written in Uruguay in 1921.



# Las Abejas

Agustín Barrios Mangoré

Ad lib.

Allegro brillante

*simile*

First system of musical notation. The treble staff begins with a 4/4 time signature and a key signature of one flat. It contains a melodic line with a circled 4 above the first measure, followed by a repeat sign and a melodic line with circled 3s above measures 5, 7, 9, and 11. The bass staff contains a line of numbers: 6 7 0 6 7 0, followed by a repeat sign and a line of numbers: 1 2 3 5 0 5 3 2 3 5 5. A *slide* instruction is written above the first measure of the second half.

Second system of musical notation. The treble staff continues the melodic line with various fingerings and a circled 3 above the 11th measure. The bass staff continues the line of numbers: 2 3 5 0 5 3 2 3 5 0 2 4, followed by a repeat sign and a line of numbers: 3 5 5 5 3 0 2 3 5 3 2 0.

Third system of musical notation. The treble staff continues the melodic line with various fingerings and a circled 3 above the 11th measure. The bass staff continues the line of numbers: 2 3 5 0 5 3 2 3 5 0 2 4, followed by a repeat sign and a line of numbers: 3 5 5 5 3 0 2 3 5 3 2 0.

Fourth system of musical notation. The treble staff begins with a circled 2 above the first measure, followed by a circled 2 above the 4th measure, and a circled 4 above the 8th measure. It ends with a circled 5 above the 11th measure. The bass staff contains a line of numbers: 2 2 4 0 4 2 2, followed by a *slide* instruction and a line of numbers: 2 5 10 10 10. A repeat sign follows, and the bass staff continues with a line of numbers: 10 7 7 10 7 9 7 10 7 7 10 11. A *slide* instruction is written above the last measure.

Fifth system of musical notation. The treble staff begins with a circled 5 above the first measure, followed by a circled 5 above the 4th measure, and a circled 2 above the 8th measure. It ends with a circled 1 above the 11th measure. The bass staff contains a line of numbers: 3 3 3 5 3 7 5 7 3 5 7 8, followed by a repeat sign and a line of numbers: 7 6 5 8 5 6 5 8 6 8 6 5.

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various fingerings (1-4) and circled numbers 3 and 4. The bottom staff is a guitar TAB with strings T, A, and B. It contains fret numbers 6, 5, 7, 5, 7, 5, 7, 5, 8, 5, 8, 0, 2, 3, 5, 0, 5, 3, 2, 3, 5, 5.

Second system of musical notation. The top staff continues the melodic line with fingerings and circled numbers. The bottom staff continues the guitar TAB with fret numbers 2, 3, 5, 0, 5, 3, 2, 3, 5, 0, 2, 4, 3, 5, 5, 5, 3, 0, 2, 3, 5, 3, 2, 0.

Third system of musical notation. The top staff includes a "CV" marking above the staff. It contains fingerings and circled numbers. The bottom staff continues the guitar TAB with fret numbers 2, 3, 3, 0, 3, 3, 2, 3, 5, 7, 5, 6, 8, 5, 5, 8, 5, 7, 5, 7, 8, 5, 7, 8.

Fourth system of musical notation. The top staff includes a "CV" marking above the staff. It contains fingerings and circled numbers. The bottom staff includes a "slide" marking above the staff. It contains fret numbers 5, 6, 5, 8, 13, 12, 10, 8, 6, 5, 6, 7, 8, 5, 6, 0, 7, 5, 6, 8, 5, 5, 8, 5.



The image displays a musical score for the song "The Wind" by The Beatles. It consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth and quarter notes, with fingerings indicated by numbers 1-4. A double bar line with repeat dots is present. The bottom staff is a guitar tablature staff, labeled "TAB" on the left. It uses numbers 0-8 to represent fret positions. The tablature follows the same rhythmic structure as the melody above it, with a double bar line and repeat dots. The overall style is a simple, clean musical notation suitable for a guitar lesson.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music, labeled "CIII" and "CVII". The first system, "CIII", spans the first two measures. The second system, "CVII", spans the next two measures. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 7/8. The tablature is written on a six-string guitar staff, with fret numbers indicated by numbers on the lines. The score is divided into two systems, labeled "CIII" and "CVII".

Musical notation for the second system. The treble staff contains a melodic line with various intervals and a key signature change to one sharp (F#). The tablature staff shows fret numbers corresponding to the notes in the treble staff.




④

0  $\diamond$   
harm. 7

Nat.  
harm.

T  
A 7  
B

*D.C. to* 

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a common time signature 'C'. The key signature has one flat (B-flat). The melody consists of several measures. The first measure has a quarter note on G4 with a finger number '1' below it. The second measure has a quarter note on F4 with a finger number '1' below it. The third measure has a quarter note on E4 with a finger number '1' below it. The fourth measure has a quarter note on D4 with a finger number '2' below it. The fifth measure has a quarter note on C4 with a finger number '4' below it. The sixth measure has a quarter note on B3 with a finger number '5' below it. The seventh measure has a quarter note on A3 with a finger number '2' below it. The eighth measure has a quarter note on G3 with a finger number '4' below it. The ninth measure has a quarter note on F3 with a finger number '3' below it. The tenth measure has a quarter note on E3 with a finger number '1' below it. The eleventh measure has a quarter note on D3 with a finger number '0' below it. The system ends with a double bar line.

# Danza Guaraní

Agustín Barrios Mangoré

⑥ = D

Allegro

⑥ = D

Allegro

CII

CII

CII

CVII

First system of musical notation for guitar. Treble staff: Key signature of two sharps (F# and C#), 3/4 time. Melody includes eighth and sixteenth notes, with a 'harm.' (harmonic) instruction. Bass staff: T, A, B strings with fret numbers (0, 2, 3, 10, 10, 14, 12, 10, 9, 12, 10, 9).

Second system of musical notation for guitar. Treble staff: Continuation of the melody with various fret numbers and a repeat sign. Bass staff: T, A, B strings with fret numbers (7, 10, 9, 7, 5, 9, 7, 5, 3, 7, 5, 3, 2, 5, 3, 2, 3, 9).

Third system of musical notation for guitar. Treble staff: Key signature change to one sharp (F#), 3/4 time. Melody includes eighth and sixteenth notes, with a 'harm.' (harmonic) instruction. Bass staff: T, A, B strings with fret numbers (9, 12, 10, 9, 7, 10, 9, 7, 5, 9, 7, 5, 3, 7, 5, 3, 2, 5, 3, 2, 0, 3, 2, 0).

Fourth system of musical notation for guitar. Treble staff: Key signature change to one sharp (F#), 3/4 time. Melody includes eighth and sixteenth notes, with a 'D.S. to' instruction. Bass staff: T, A, B strings with fret numbers (3, 4, 0, 3, 10, 3, 4, 2, 0).

Fifth system of musical notation for guitar. Treble staff: Key signature change to one sharp (F#), 3/4 time. Melody includes eighth and sixteenth notes, with a 'harm.' (harmonic) instruction. Bass staff: T, A, B strings with fret numbers (3, 2, 3, 0, 0, 0).

\*This is also possible:

Sixth system of musical notation for guitar. Treble staff: Key signature change to one sharp (F#), 3/4 time. Melody includes eighth and sixteenth notes, with a 'harm.' (harmonic) instruction. Bass staff: T, A, B strings with fret numbers (4, 3, 2, 3, 1#).



# Villancico de Navidad

Agustín Barrios Mangoré

⑥ = D

The first system of musical notation for 'Villancico de Navidad' consists of a treble staff and a guitar staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-4 and circled numbers 2, 3, and 4. A repeat sign with a double bar line is present. The guitar staff, labeled T, A, and B, shows fret numbers (e.g., 2, 11, 10, 9, 7, 6, 4, 3, 2, 3, 2, 0, 0, 7) and includes a 'slide' instruction above the first measure.

The second system of musical notation continues the piece. The treble staff features more complex rhythmic patterns with fingerings and circled numbers 2 and 5. The guitar staff continues with fret numbers and includes 'slide' instructions above the third and fourth measures.

The third system of musical notation shows further development of the melody. The treble staff includes a circled '2' at the beginning and various fingerings. The guitar staff continues with fret numbers and includes a circled '2' above the first measure.

The fourth system of musical notation concludes the piece. The treble staff features a circled '2' at the beginning and various fingerings. The guitar staff continues with fret numbers and includes a 'slide' instruction above the third measure.

*harms. naturales*

Nat. harms.

T 3 7 12 12 7 12 10 9 10 12 12 0 12 0

A 4 7 7 12 5 7 7 7 0 12 12 12

B 0 12 12 12 12 12 12 12 12 12 12 12

*harms. naturales*

Nat. harms.

T 5 7 5 7 12 12 7 12 12 10 9 10 15 5 slide 9 10

A 6 7 7 12 5 7 7 7 9 9 14 7 0

B 0 12 12 12 12 12 12 12 12 12 12 12

*harms. naturales*

Nat. harms.

T 10 0 0 2 slide 5 5 0 5 6 5 5 slide 10 10 9 9 6 6

A 0 0 0 2 slide 5 5 0 5 6 5 5 slide 10 10 9 9 6 6

B 0 0 0 2 slide 5 5 0 5 6 5 5 slide 10 10 9 9 6 6

*harms. naturales*

Nat. harms.

T 5 6 7 5 6 8 10 11 8 7 8 10 8 10 12 7 12

A 7 0 7 8 10 7 8 10 9 10 7 9 7 7

B 0 5 7 8 10 7 8 10 9 10 7 9 7 7

♯V

②

♯II

♯II

T 5 6 7 8 7 5 3

A 6 7 8 7 5 3

B 0 0 0 0 0 0

♯II

♯II

slide

T 0 2 0 0 2 3

A 0 0 0 0 0 0

B 2 2 2 2 2 2

♯II

4

1

2

3

slide

D.S. to ♯

T 2 5 10 9 7

A 2 2 2 2 2

B 5 5 5 5 5

♯ VII

harms. naturales

Nat. harms.

T 3 3 3 3 3

A 4 4 4 4 4

B 0 0 0 0 0



# Oración

Agustín Barrios Mangoré

⑥ = D

Moderato

⑥ = D

Moderato

♩ VII

② ②

slide

②

slide

slide

♩ II

♩ IV

♩ II

②

♩ VII

♩ II

slide

slide



CV

4

1

2

1

2

0

2

4

0

2

3

0

3

CII

T

A

B

5

7

10

7

7

7

7

7

5

7

6

7

5

7

0

7

9

7

0

6

2

2

2

2

2

0

4

slide



2 CII

1 3 4 2 1

D.C. to Θ

T 2 2 2 2 2

A 2 2 2 2 2

B 5 4 2

2 1 4 3 2 1 4

ΦV

8 7 8 7 8 7 7 6 5 6 7 6

2 1 4 3 2 1 4

ΦV

3 2 4 2 4 2 0 2 2 3 8 7 8 7 8 7 10 7 6 5 6 7 6

slide slide

2 1 3

rall.

T 3 2 4 2 0 4

A 3 2 4 2 0 4

B 0 0 0 0 0 0

The above selection was recorded by Barrios in 1929. *Oración (Prayer)* is one of those pieces where Barrios explores what I term an “emotional mysticism”, expressing feelings of a deep spirituality in a musical form. This work has a “hymn-like” quality and must be played very *legato*.

# Julia Florida - Barcarola

Agustín Barrios Mangoré

⑥ = D

harm. 12

Nat. harm.

CII

CIX

CVII

CIV

slide

T 5 3 0 5 2 0 2 5 5 7 5 5 2 3 4 2 3 4 2 2  
 A 4 0 4 5 4 0 4 5 4 2 4 5 4  
 B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

T 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 A 4 5 2 4 4 5 2 4 4 5 2 4 4 5 2 4  
 B 5 2 4 5 2 4 5 2 4 5 2 4 5 2 4 5

T 2 2 3 2 3 0 0 2 0 2 3 3 0 12 12 5 0 5 8  
 A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 B 0 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4

T 8 7 5 8 7 0 2 3 5 4 2 4 2 3 4 4 2 4  
 A 5 5 8 0 0 7 4 5 4 2 4 2 3 4 4 1 2 4  
 B 5 5 8 0 0 7 4 5 4 2 4 2 3 4 4 1 2 4



2

♯ VII CV

T  
A  
B

4 CIV

T  
A  
B

CIV CIII CII CII C I

T  
A  
B

2

slide

T  
A  
B

The musical score for "Julia Florida" is presented in three systems. The first system shows the initial melodic line in the treble clef and the bass line in the bass clef, with fingerings and a circled 3 indicating a triplet. The second system continues the melody, marked with "rall." and "Nat. harm." (natural harmonics), and includes a "D.C. to" instruction. The third system features a "ritard." (ritardando) and "e morendo" (fading away) section, with dynamic markings of *p*, *pp*, and *ppp*. The score is rich with harmonic detail, including natural harmonics and artificial harmonics (A.H.).

*Julia Florida* (*Julia Beflowered*) is a beautiful romantic work in the form of a *barcarolle* ("boat song"), featuring the slow, smooth "rowing" rhythm of a boat gliding through the water. This piece was created in Costa Rica in 1938 and was dedicated to Julia Martinez, a young girl who studied guitar with him and who was the niece of Chisco Salazar, Barrios' good friend and supporter. The harmonic modulations are masterful; *Julia Florida* is one of his greatest works.

# Romanza en Imitación al Violoncello

Agustín Barrios Mangoré

Moderato con alma

♩ II

⑤ = G  
⑥ = D

♩ II

CV

♩ II

CVI

♩ VII

♩ II

CIV

③



CVII CV CVII

T  
A  
B

1 CVII 2 CVII

T  
A  
B

IX CV CII

T  
A  
B

CII CV CIV CII

T  
A  
B

System 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The first staff contains a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, 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F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364, E364, F#364, G364, A364, B364, C365, D365, E365, F#365, G365, A365, B365, C3

CV

♩III      ♩VII

♩II      ♩III

This work, written in 1918 in Brazil, was first called *Página d' Album*. Later Barrios gave it another name: *Fuegos Fátuos*. Ten years after its debut, he had finally settled on *Romanza in Imitation of the Cello*. The bass line does indeed suggest the range of a violoncello and Barrios ingeniously exploits this melodic bass technique. He recorded this *Romanza* in 1928.



# Choro da Saudade

Agustín Barrios Mangoré

⑤ = G  
⑥ = D

*f* *p*

⑥

ΦII CIII CV

ΦV CI ② ③

ΦIII ΦII

CH III CV CVII ③

T  
A  
B

CV Φ III ③ 0

T  
A  
B

1 2 Φ III C II

T  
A  
B

Φ II C III

T  
A  
B

The musical score is written for guitar. The top staff is in treble clef, with a key signature of one flat (B-flat) and a common time signature. The score includes a guitar solo section with a circled '2' and a guitar tablature section with fret numbers and a circled '5'.

Musical score for the section "D.S. to Φ". The score is written for guitar, featuring a standard staff with a treble clef and a TAB (Tuning) staff below it. The key signature is one flat (B-flat). The score is divided into three measures by bar lines. Above the first measure is the label "Φ III", above the second is "C II", and above the third is "Φ III". The first measure contains a series of chords and a single note, with a "4" above the first chord and a "3" above the second. The second measure contains a series of chords and a single note, with a "4" above the first chord and a "3" above the second. The third measure contains a series of chords and a single note, with a "4" above the first chord and a "3" above the second. The TAB staff shows the fretting for each note, with numbers 0, 3, 2, 2, 0, 2, 4, 0, 3, 2, 2, 0. The section ends with the instruction "D.S. to Φ".



CVII

0 3 5 3 4 3 7 10 10 10 7 2 5 9 7

slide

CII

ΦX

CIX

3 3 2 2 3 5 4 2 11 10 12 12 10 11 12 8 8 9 9

slide

CVII

CII

9 7 7 9 0 2 4 2 2 3 2 5 3 2 5

slide

CVII

10 9 10 10 7 10 8 10 7 7 10 12 10 10 10 15 12 12 9 0

slide

ΦV CVI CVII

T  
A  
B

ΦV 1 ΦIII 2 ΦIII

T  
A  
B

ΦII ΦII ΦIII

T  
A  
B

ΦIII CIII CII CI/II

T  
A  
B

The musical score is written for guitar. The top staff uses a treble clef and contains chords labeled CIII, CV, and CVII. The bottom staff uses a bass clef and contains a guitar tablature. The score includes various musical notations such as notes, rests, and fingerings.

The musical score for "The Rose Tree" is presented in a standard musical notation format. The piano introduction is in treble clef with a key signature of one flat. The vocal parts are in three staves (T, A, B) with a key signature of one flat. The score includes a piano introduction, a first ending marked "CIII", a second ending marked "CII", and a third ending marked "CIII". The piece concludes with a "D.S. to Fine" instruction.

The first system of the musical score for 'The Rose Tree' consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a whole note chord of G4, Bb4, and D5, followed by a whole note chord of G4, Bb4, and D5. The middle staff is a bass clef with a common time signature (C). It contains a whole note chord of G3, Bb3, and D4, followed by a whole note chord of G3, Bb3, and D4. The bottom staff is a tenor clef with a common time signature (C). It contains a whole note chord of G3, Bb3, and D4, followed by a whole note chord of G3, Bb3, and D4. The system ends with a double bar line.